

SCRIPT

Featuring the programmes of Metro Radio

No. 21 JUNE 1975

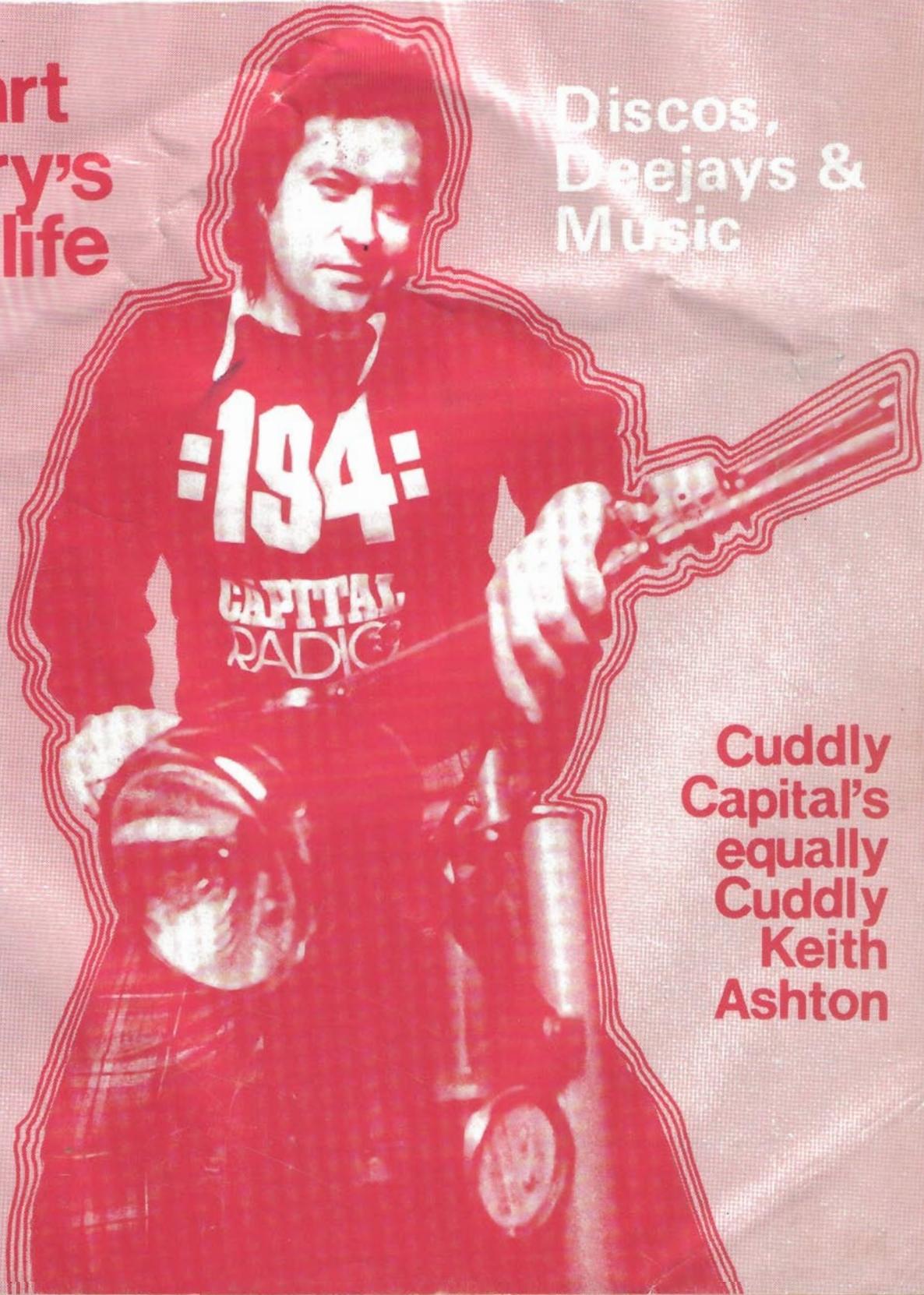
15p

The Radio Guide

The Magazine All About Radio

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Music**



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Capital's
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Cuddly
Keith
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Script Publications would like to apologise for the lack of colour and photographs in this edition of the Radio Guide. This unfortunately is due to the industrial action of two print unions SLADE and the NGA.

Because of this it is likely that you received your magazine later than usual this month.

CONTENTS

The exile of a Scotsman	4, 5
Cozier with Crozier	6
Would you let your daughter marry this man?	8
Canadian Radio	10
The David M. Gotz Album Review	11
Caroline's Top 50 Album Chart	12
Pick of the Playlists	12
Your Local Radio Station	14, 15
Nicky Steele's Soul Page	16
Calling-in on David Simmonds	17
Crispian St. John Writes	18
Disco Equipment Review	19
Jason Wolfe's Discorama	20
Radio News	21, 22, 23
Aerials (3)	24
BBC Local Radio	26

In the last few months, we have been receiving more and more letters from readers asking why we do not feature more information on the offshore stations. The answer is quite simple — there just isn't any news. It is of course a little more serious than that. We are a magazine which at present covers the radio scene in Britain and parts of Europe. It is therefore very difficult to give any one station masses of publicity. Apart from the obvious legal position over 'pirate' radio — it is very difficult to report on absolutely nothing! We leave that sort of thing to other publications.

Finally, there is one thing that we really have to bring into force; that is when writing to us, unless you enclose a stamped addressed envelope we will now be unable to reply or answer your query. This you will gather has been brought on by the increased postal charges.



Cuddly Keith Ashton taking you for a ride! Well that doesn't sound so nice does it? However, he will take you for a trip around the Commonwealth every Saturday afternoon at 2 p.m. on Capital Radio.

**radio
guide**

**The Magazine all
about Radio**

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For a highly successful deejay, Stuart Henry is as uncomplicated and as casual as the next person. His life is shared with a Hampstead flat full of Indian relics, and a lovely lady called Ollie, who is equally uncomplicated.

Britain's economic situation, as many people know, did not leave the BBC untouched. With many industries – redundancies were inevitable. The cutback on Radio 1 left Stuart without his Saturday morning show. In cases like this, the listening figures always play a large role. Although he had not lost any of his six million listeners, he certainly hasn't gained a sufficient amount. "The BBC obviously didn't think that my style of presentation was suitable for Radio 1, which I think is fair enough."

Stuart's thoughts on the cutbacks which brought the demise of his show were very different then to what they are now.

"When this came about I saw it as a marvellous opportunity to see something of the rest of the world as I've always had the urge to travel, before something nasty happens to it. I had been talking for two years about this, as my poor lady, Ollie, knows" (grins all round!). "So we thought, lovely, we'll stop all this fascinating high living and go off and do some travelling!"

None of Stuart's initial plans included radio or indeed his first rung on the Showbiz ladder – acting. "I could" he added "have worked, for some of the new commercial stations, which would have been very fascinating, but I would have been merely continuing my life style".

Some of you may well have remembered a mention of Stuart going overseas to New Zealand in the music press recently. "To travel?" I enquired. "It was partly because of the interesting radio scene over there" continued Stuart, "but of course it would be nice to idle one's life away. But the reality of having to put food in the mouth each week demanded, perhaps, a little bit of money, so we did think of working!" (At this point I was beginning to wonder whether he meant the royal 'we'. No – I think he did mean Ollie and himself).

Now, of course, Stuart is with Radio Luxembourg, where he has been happily for the past month. "I've taken over dear little Kid's (Jensen) *Dimensions* slot at the weekend. It will continue to be free choice – which musically means leave it to the jock – the music which turns him on and what he thinks the audience will enjoy."

Those of you that have already caught Dimensions (I always thought that Henry's Dimensions didn't sound quite as swish as Jensen's Dimensions), will have heard 'Wee' Stuart playing album tracks – "of which there are too few played on British radio" he added.

"It's not like America", he continued, "where there are only a few stations which are trying to be all things to all men. I don't believe that under the present set-up in Britain it is possible to adopt a particular approach to music. All the stations try to please people across the board."

Radio Luxembourg seems a little bit far removed from New Zealand and travelling the world, so I was just a little bit puzzled as to why Stuart and his lady should plump for this little building in the wilds of the Grand Duchy. But I should have known – everything had been well though out!

"The fact that I get on with the people counts for a lot. There are only about twelve people connected with putting on the programmes and I like small operations!"

At that point Ollie looked from her cup of tea and said "Well it is in the centre of Europe and that means we can travel around quite a bit!"

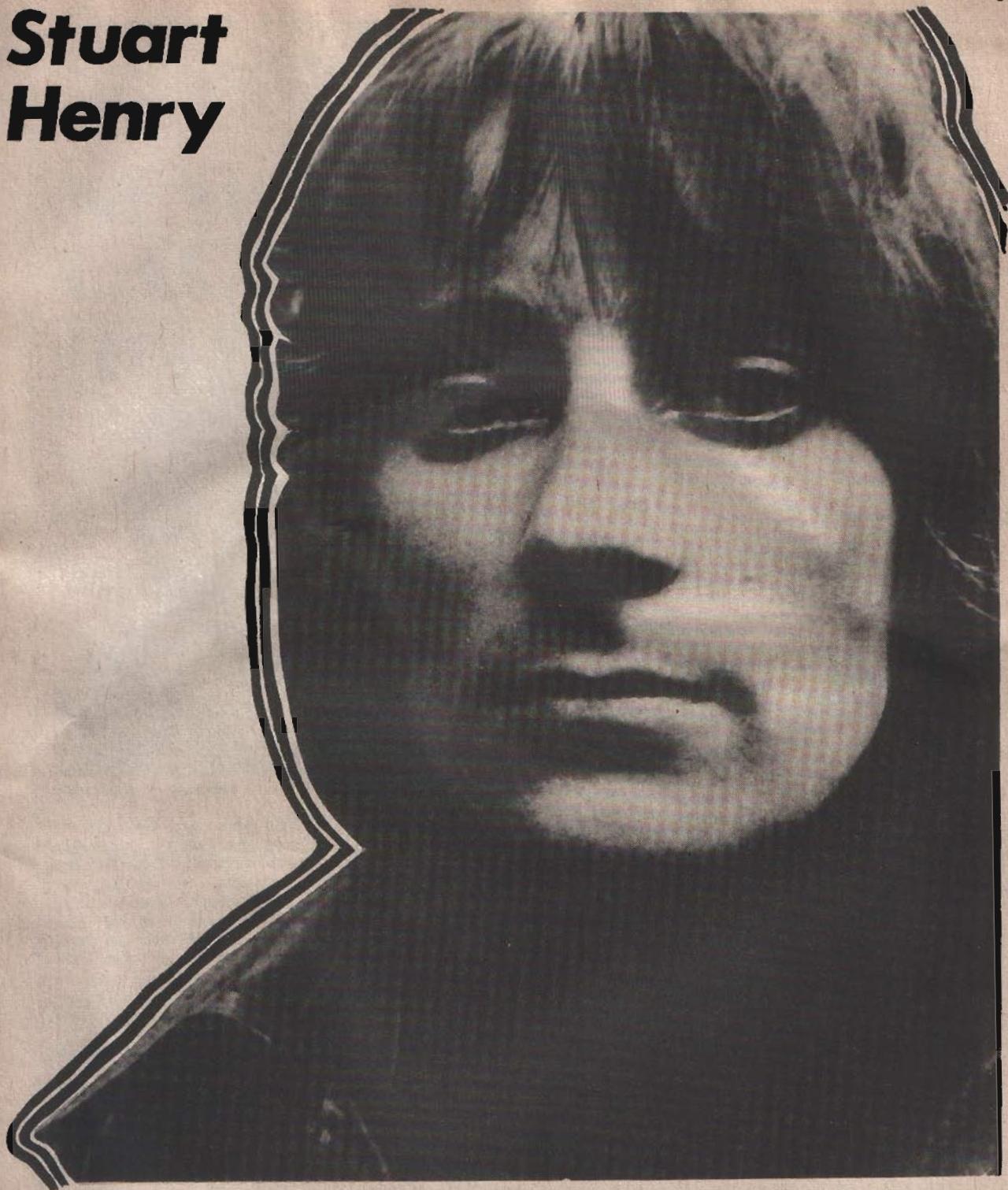
"It's only forty five minutes away from the French border and it's very near to the German and Belgian borders, although they don't interest me as much as France!" added Stuart.

Apart from Dimensions, Stuart is also on during the week, and will be presenting a few half hour interview specials. He is also looking forward to Luxembourg's highly successful 208 Road Show. "I like the fact that you get an immediate response from gigs. If you're not playing the type of music that the punters like, you will find yourself standing opposite an empty floor. And there's nothing more solitary to a deeJay than that. Very good experience!"

Stuart Henry promises good R 'N' B and soul and the best of the new albums, so take my advice and join Stuart any Friday, Saturday and Sunday night at 1.30 – you certainly won't regret it!

THE EXILE OF

**Stuart
Henry**



A SCOTSMAN

COZIER with CROZIER

BILL CROZIER, Radio Hallam's late night presenter, has been working in radio for a very long time. Mike Baron asked Bill when his career started . . .

Bill: It was around about 1948. I started off by joining the British Forces Network in Germany, as a producer for 'Piano Playtime' and that sort of thing. I played the piano and I had done some broadcasting work for them. They suggested I joined BFN as a producer.

Mike: When did you go to the BBC?

Bill: Well, I've never been with the BBC — that's a common mistake, but understandable. Of course I did two-way Family Favourites for many, many years. But I worked for the BFN and not for the BBC!

Mike: How did you come to get the job at Radio Hallam?

Bill: Keith (Skues) who I've known for nearly twenty years — we worked together in Germany — heard that a series of programmes that I was then doing was coming to an end. He rang me and asked me if I would like to work for Radio Hallam.

Mike: What is the programme that you present on Radio Hallam?

Bill: Principally, it is a middle of the road, late night listening every day of the week. It's mainly standard material although I throw in a few modern records. Occasionally there are guests, when they happen to be around.

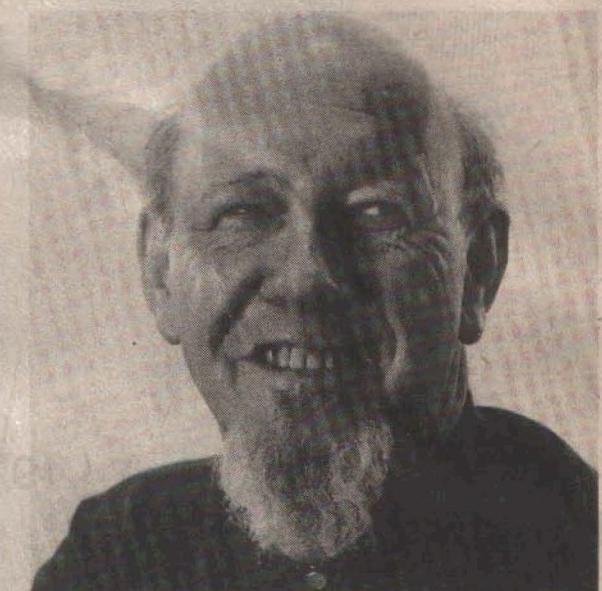
Mike: How have the people of Sheffield reacted to your programme?

Bill: To be honest, it all happened so quickly, that I was here and doing a programme before I had time to think about what the audience would want. But I'm glad to say that they seemed to have reacted fairly favourably! I re-instituted an old gimmick that I used from many years ago in Germany. I was once doing a late night programme — I've always been doing late night programmes — in Cologne on a hot summer's evening, I had the Studio's windows open. I was in the middle of an announcement when this nightingale started singing. It was beautiful — so I opened the windows fully and turned the microphone up! We started using it as a gimmick — as background noise.

When I got the job up here I noticed that the logo for Radio Hallam is an 'r' and 'h' in the form of a bird. It set me thinking and I thought why not re-constitute the old gimmick? It has two good advantages, firstly that the bird is the logo, and secondly, it gave the programme a distinctive sound. Now when people tune across the dial late at night they hear the nightingale in the background and immediately recognise Radio Hallam. All the time that I am talking on the air I have this nightingale singing in the background.

Mike: She's called Florence isn't she?

Bill: Yes, Florence Nightingale. The name was suggested by a listener. When we started I invited suggestions for a name. It's been Florence ever since. Florence goes with me everywhere, even on outside broadcasts. When we go somewhere in town we take a little birdcage with us. It has a curtain around it so that nobody can see inside! Florence sits on top of the piano!



Mike: What do you think is most important in a late night programme?

Bill: In all radio, if you've got something to say you should say it. If you haven't anything to say you should keep quiet. That is my basic thoughts on the matter. It is like everything else. Some people say — you can't play that, it's too long! This is something that I always found at the BBC where everyone had the impression that everything had to be about 2½ minutes in length, otherwise people would tune off. But a minute can be a very long time if it is very boring! If something is interesting it doesn't matter what length it is . . . it even applies to speech. Late at night, of course, people are listening more closely.

Mike: When you are on the air, what do you see most of your listeners as doing?

Bill: . . . I think most of them are probably lying in bed — a lot of them have written to me and told me so — trying to fall asleep by listening to the radio. I like to do it myself, but when I get home there is nothing on the air, except some foreign stuff!

Mike: Is there anything that you would like to do, but you can't because of a lack of facilities?

Bill: Yes, I'd like to be able to do things like leave the console and walk a couple of yards across to a piano and play something. Then I'd walk back to the console and play another disc. Unfortunately this is not easy to do as the piano and console are in different studios. All the studios are too small to accommodate both. I would also like to have another pianist as a guest in the studio and discuss how to play things. I am a great believer in 'Do you remember when . . .' sort of thing — nostalgia. It's nice to look back at those happy times, particularly in these days! I would like to be terribly free and easy; and talk to people on the 'phone and ask them what they would like me to play.

Bill Crozier can be heard in Sheffield on Radio Hallam, every night at 10 p.m., Monday to Friday.

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WOULD YOU LET YOUR DAUGHTER MARRY THIS MAN?



Keith Ashton

NEVER LET IT be said that just because some jocks are friends of yours truly, it's a passport to the front cover of Radio Guide. I know I've done an interview with Tony Allan; the odd piece on Robb Eden, but I certainly don't succumb to the occasional bit of bribery. However, every now and again, a friend does deserve more than the rare mention.

But just to show that I'm not so corrupt as the first paragraph may suggest, Cuddly Capital's Keith Ashton has been with the station for six months and in Britain for another two. So, after a little bit of pestering I gave in 'Yes, Keith' I told him, 'I do think there should be a feature in Radio Guide on you! In fact I'd go so far as to say you might even land the front cover.' So here we are — the June issue of the magazine and full of Mr. Keith Ashton.

Those of you that have had a chance to listen to Keith on his Saturday afternoon show on Capital, London Link, will know that he is an Australian and very proud of that fact. Happy-go-lucky Keith looks just as he sounds — a cheerful twelve-and-a-half-stone trying to please as many of his listeners as possible; and not just the Commonwealth visitors to Britain, but everyone who takes time out to listen to his show. Even if you don't have any relatives in the rest of the Commonwealth for Keith to send messages to, his warmth and sincerity should keep you company for those four hours between 2 p.m. and 6 p.m.

So how did this jolly 30-year-old Aussie find himself in England? Well, it's really quite simple, Keith has spent all of his working life in radio in Australia, Canada and New Zealand and he felt that he must come to Britain to see what radio is all about. Compared with the other countries he has worked in, Britain's commercial radio network is very, very small. He just didn't realise that there were so few stations over here and then they certainly weren't 24 hour rock!

It is funny to think that a lot of Britain's famous jocks — Johnnie Walker, Tony Blackburn etc., all came from the offshore stations of the sixties. And of course, even though Keith came from down under he was the first jock to be hired by Radio Hauraki, New Zealand's one and only offshore station. Tremendous success followed this and he became one of New Zealand's top radio personalities — he was even voted number one breakfast deejay for several years running!

Keith's name on New Zealand's Radio 1 and his huge sense of humour, resulted in a giant flying saucer hoax on April Fool's Day a few years ago. A ten foot high space roacket was left in Auckland park. Engineered by our Aussie friend, it had many, many people mystified!

Not that Keith has spent all his time in radio, he has also worked in industries allied to the broadcasting world — newspapers and advertising. This, 'Keith says, 'has given me the necessary experience in selling time, writing copy and all the other things that go to making a good all round broadcaster.'

Despite all the radio stations and other miscellaneous places that Keith has worked at, he is certainly very happy to be in Britain and working on Capital. Of course it wasn't smooth running all the way. I have vague recollections of the first few programmes from Keith. 'This is for Gillian (as in Gill) in Hertfordshire' I'd hear. 'No Keith' I'd say 'It should be Hilian in Hertfordshire!' But I suppose if we 'Pommies' went to Australia we wouldn't do much better!

Over the last eight months I've learnt to be cool over pending 'Keith' problems. I've found that small problems can turn into the largest crisis and have everyone in absolute uproar. Quite unintentionally I mentioned the subject of work permits to Keith while we were 'dining' in the Capital canteen. And oh God, did I wish I hadn't. It turned out that Keith's visitors permit was about to run out. Before very long Michael Buhkt the station's PD was getting very worried, with visions of Keith being deported mid-way through his show!

Anyway, it turned out for the better and Keith has been allowed to stay but only for a while. Of course there are ways out and Keith intends to marry a lovely lady from Britain so he can stay. This might sound a bit strange, but he is certainly very sincere about it all. 'It's about time I settled down and it would help me stay in this country. I'm not just interested in getting married so that I can stay. I want someone to love and someone who will love me. So what's the best way of finding a lovely lady? Why Capital of course — I mean you have to have faith in your own advertising medium don't you.' But Keith's had just so many letters, he doesn't know where to start. 'I have read a lot of them and they are all lovely, it's so nice to hear from all these girls.'

So even if you don't want to marry Keith, give a listen to his show, 'cos I know you're gonna like it!
P.S. And I know you're gonna like him too!

Nik Oakley

LONDON LINK

DEDICATION FORM

If you would like to send a message or dedicate a record to a friend or relative in the Commonwealth on London Link send this form to Keith Ashton, London Link, Capital Radio, Euston Tower, London NW1.

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Address

Name of Friend/ Relative

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6075kHz—49.38m
Friday 3.30—4.30 GMT

RADIO MALDIVES
4740—63.29m
Saturday 17.00—18.00 GMT

canadian radio

ALAN THOMPSON



MY FIRST VISIT to Canada was in October '72, while on a touring holiday of the US. The second was in October '74, this time to 'talk turkey' with contacts in the Toronto area. I wondered if Canadian radio would be on a par with its American counterparts.

Apart from the accent, the formats were practically the same. Canada also has its government station, the Canadian Broadcasting Corporation (CBC). Although it is the government station, it is not state-run, but publicly owned.

I was staying in Hamilton, about forty miles south of Toronto, one of the best areas in Canada for Radio and television. Twenty TV channels and numerous radio stations ranging from news and information to classical, MOR and rock.

There is an unusual amount, even by American standards, this is because most of Southern Ontario is surrounded by New York State, consequently the up-state channels can be received as well.

The biggest rocker in Toronto is CHUM, known as 'Musicradio 1050 Chum!' This AM station can be heard all the way to Niagara Falls and in the Buffalo area of New York State.

FM is usually reserved for classical or MOR music. There are exceptions, however. There are some heavies on FM, but generally speaking, not as many as America. Remember the MU argument about how much needletime should be granted to the BBC when Radio One started in 1967? Well, it is true to say that Canada has less restrictions but all stations are required to use a minimum of 30% 'home produce' in the interests of Canadian musicians.

One MOR station I found interesting was CFTR, which resides in a plush office block in the cobblestoned Adelaide Road in Toronto. The best way to get to

ALAN THOMPSON

this station is by tram or 'Streetcar'.

What first drew my attention to this station was the fact that I had heard an English announcer over the car radio one Saturday afternoon giving out English football results! The announcer was Ray Sonen, who 'migrated to Canada eleven years ago. Unfortunately, I never got to see Ray, but I did meet CFTR's live wire programme director, Bob Holiday. He put CFTR's success down to the variety of programmes on the station. From a listeners point of view, the output sounded rather like the late Radio 390.

'Most of our staff who leave go to the CBC!' said Bob. I suppose that was a hint to let me know how competent his staff are. Maybe it's *Family Favourites* that is the attraction! (By the way, Toronto hears that on a Saturday morning).

I was surprised to find so many communities in Toronto, some have their own stations. There's French, Italian and Ukrainian amongst others. This is Toronto — but what of the outlying areas?

Hamilton has four of its own music stations. There is CHML(AM-FM) with MOR music, CKDS 'Stereo 95', the 'nicest' it calls itself. This station has MOR during the daytime, with classical music at night. The commercials for these two channels are somewhat more subdued than those of their rocker neighbours, CKOC and CHAM.

CKOC is one of the world's oldest radio stations, having begun scheduled transmissions in 1922. Jimmy Young was just around at that time! I spoke to news director Nevin Grant about the history of the station. 'We used to have variety shows and all that sort of thing, mind you, that was a bit before my time', said Nevin. I asked when had television taken over to which he replied, 'About twenty

years ago, we've been top forty and phone-in since the early sixties'.

This station is one helluva lot cheaper to run than British stations as the overheads are considerably lower. While making a nuisance of myself at CKOC, I met DJ Jason Roberts, a real fun guy, whose breakfast show coins half of the Hamilton audience. I had a copy of Capital Radio's anniversary record and was asked for a tape dub of it. This, I gladly agreed to. Jay was really knocked out by the station's sound and told me to warn Kenny Everett that his breakfast show was in danger. . . . 'Cos I'll be over on that station if he ain't careful!' he said.

How do you provoke people to call a phone-in programme when you've got a two hour show five days a week to a population of less than half a million? The guy who does it is Con Stevenson. His technique is amazingly simple, ask a personal or insulting question. For example, when listening one morning travelling into Toronto I was asked if I thought a certain race were lazy and did a certain European community stink??

All Canadian radio shows have to be taped by law in case of libel. Anyone has the right to have what he considers to be the offending part, played back within thirty-one days of the broadcast. The American stations do not have this ruling.

CKOC's rival top forty station is CHAM which resides in Hamilton's tallest office block, Terminal Towers. News editor and senior DJ is Wayne Dion, who compères the Sunday night heavy show.

Unlike the established CKOC this set-up is only a decade old and the call letters have been changed three times already, which probably accounts for the lack of PAMS jingles. All IDs are spoken over music: 'CHAM . . . closer to your world'.

I asked Wayne about competition from American stations in the area.

'American stations no longer influence Canada', he began, 'if you look back to the early sixties, that is a very different story. WKBW (Buffalo), for instance, had influence unequalled anywhere in the Southern Ontario-New York (Upstate) area. Their DJs were better for a start, Dick Biondi and Gene Nelson coined over half the potential audience'. 'What changed all that?' I asked. 'As established jocks leave the station, so the influence goes with them', he replied.

The obvious question burning in most of your minds at the moment is, 'How does a budding British jock get into Canadian radio?'. I don't want to sound pessimistic, but it is really difficult. The main draw back is the English accent. Rather unfair, you might think, but I can see their point.

Canada wants an identity on the air all of its own. This may seem rather narrow minded at first, now think, how many of our radio personalities are foreign? Probably half a dozen.

Summing up, I would say that Canadian radio is a little more subdued than her American counterparts, but could still do with some first class British presenters! Now write and tell me how many foreign announcers you've thought of!

The David M. Gotz Album Review



CAMEL — The Snow Goose, Decca SKL-R 5207

This album contains the freshest and most original material I have heard this year. It's composed of a delicate fusion of acoustic and electronic instruments, classic sounds and modern ones, smoothed together in excellent harmony. I find it very difficult to accurately define the sounds incorporated in this record; there is a continual fragmentation and reassembly of different instruments and themes which keep the ears constantly attentive. The guitar breaks in with a stunning display, then an oboe glides in, and then a synthesiser, and so on. An album of this character makes me happy to have the facility of hearing, I hope more people will feel the same way.

Suggested Tracks: Side 1 and Side 2.

BILLY JOEL — Piano Man, CBS 80719.

When listening to pop radio, sometimes a song comes across that makes you stop and really listen to your radio, Billy Joel's "Piano Man" is one of those tunes. It has a catchy melody, lyrics that are simple but realistic and singing that goes hand in hand with the words and music. This young man has also entered the British market with his first album (released in America in 1973). The album is excellent, every song is well written, performed and produced. His lyrics are in a class with the best writers around, they are consistently to the point, realistic and easy to follow. There is no doubt in my mind that with appropriate promotion from CBS, Billy Joel will be a legendary songwriter in his own time.

Suggested Tracks: "Travellin' Prayer", "Piano Man", "You're My Home", "The Ballad Of Billy The Kid", "Worst Comes To Worst", "Stop In Nevada", "Somewhere Along The Line".

SMOKEY ROBINSON — A Quiet Storm, Motown STML 11288

With the voice of an earthbound

angel and poetry so poignant, Smokey Robinson's smooth soul can do nothing but go through your soul like a silk sword. Although at times his musical prowess fails his lyrics, he has put together a very pleasing new album. Accompanied by a fine collection of Motown backing musicians, Smokey glides through an array of tempos and subjects, masterfully sung and beautifully played. The feeling conveyed on this album is that Mr. William "Smokey" Robinson is still alive and well, penning the occasional masterpiece of modern soul.

Suggested Tracks: "Quiet Storm", "The Agony And The Ecstasy", "Baby That's Backatcha", "Love Letters".

CHICAGO — Chicago VIII, CBS 69130.

Few band have been able to achieve the artful and prolific state which Chicago has since 1968. One could pick a solid 50% from this album, as with all of their past albums, and make each song a hit single. Their sound remains constantly changing, yet always with the horn and vocal trademarks which has made them a superstar group the world over. Chicago always puts forward a very professional and musical product and in the case of VIII there is only one record included but the material is as good if not better than their usual standard. Although Chicago has never done as well in Britain as they have in native America, I feel that with the increasing number of radio stations bands like Chicago will hopefully get the recognition that they deserve.

Suggested Tracks: "Never Been In Love Before", "Hideaway", "Harry Truman", "Long Time No See", "Old Days".

O'JAYS — Survival, Philly International PIR 80765

The prime movers of Philadelphia funk score again, another fine album from the seventies tightest singing group. Every time these guys go into the studio, the result is another funky, sweet, mellow

and neat record, probably the most listenable music available nowadays, for all ages. Of course "The Sound of Philadelphia", MFSB orchestra doing their exceptional backing music, with Gamble and Huff writing the songs and producing the album in their usual professional way. There is very little else one can say about this record except get it and get it on!

Suggested Tracks: "Give The People What They Want", "Where Did We Go Wrong", "Rich Get Richer", "Never Break Us Up".

SASSAFRAS — Wheelin'n'Dealin, Chrysalis CHR 1076

Now here's a band I can't get terribly excited about, they come over most of the time as just another band trying to make it on the boogie — rock'n'roll sound. Although there's no crime in that, sometimes it gets a bit monotonous when so many bands appear and cannot totally justify their existence. In an effort not to be too harsh, there are a few points where this group of musicians show some promise, mainly in the dual guitar work and the predominate country boogie feel. With more work on the guitar and vocal harmonies this band might pull its way up into the upper class but for now they remain down in the masses.

Suggested Tracks: "Box Car Hobo", "Ohio", "Soul Destroyer".

KING CRIMSON — King Crimson U.S.A., Island ILPS 9316

I suppose this album could be called the epitaph to K.C., but unfortunately it does not come anywhere near the zeniths the band has achieved in the past. Recorded live in the U.S. in 1974, the album contains mostly tracks from the "Larks Tongues" era, and the overall feeling is heavy-handed. It's really not clear to me what happened to the unbeatable King Crimson of 1969, but it's over now so let's bury it.

Suggested Tracks: "Lament", "Easy Money".

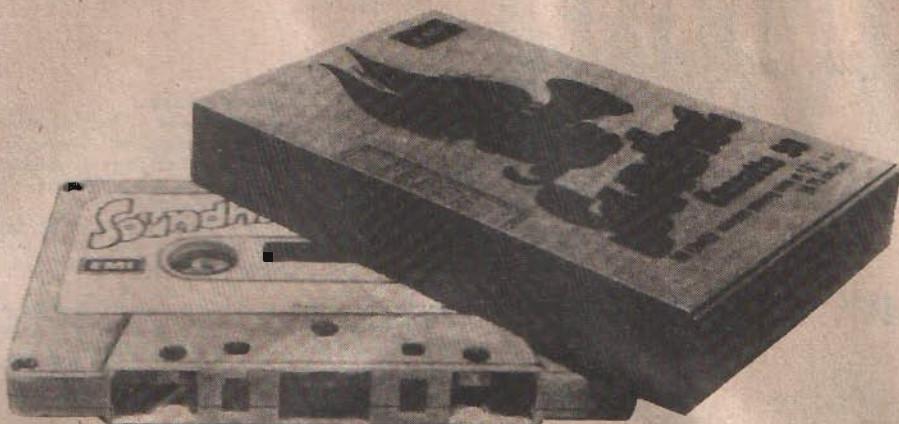
CAROLINE'S Top 50 Album Chart

1. Captain Fantastic
2. Chicago VIII
3. Stampede
4. Straight Shooter
5. Nuthin Fancy
6. Welcome To My Nightmare
7. Physical Graffiti
8. Hearts
9. Five a Side
10. The Snow Goose
11. Blow by Blow
12. Katy Lied
13. The Original Soundtrack
14. Four Wheel Drive
15. Rubycon
16. Kokomo
17. I'll Play For You
18. That's The Way Of The World
19. Oasis
20. Piano Man
21. Young Americans
22. Borboletta
23. Crime Of The Century
24. Blood On The Tracks
25. Nightbirds
26. So What
27. Songbird
28. On Your Feet or On Your Knees
29. To Be True
30. Flying Start
31. Bluejays
32. As I See It Now
33. John Dawson Winter III
34. Rufusized
35. Heart Like A Wheel
36. Babe Ruth
37. Gorilla
38. Survival
39. A Quiet Storm
40. Modern Times
41. A Little Bit of Love
42. Mother Lode
43. On The Level.
44. Baker Gurvitz Army
45. Miles of Isles
46. Extravaganza
47. I Got The Music In Me
48. Al's Big Deal
49. Rock 'n' Roll
50. Discotheque
- Elton John (DJM)
- Chicago (CBS)
- Boobie Bros. (WB)
- Bad Company (Island)
- Lynyrd Skynyrd (MCA)
- Alice Cooper (Anchor)
- Led Zeppelin (Atlantic)
- America (WB)
- Ace (Anchor)
- Camel (Decca)
- Jeff Beck (Epic)
- Steely Dan (Anchor)
- 10 CC (Mercury)
- BTO (Mercury)
- Tangerine Dream (Virgin)
- Kokomo (CBS)
- Seals and Crofts (WB)
- Earth, Wind and Fire (CBS)
- The Band Called O (Epic)
- Billy Joel (CBS)
- David Bowie (RCA)
- Santana (CBS)
- Supertramp (A and M)
- Bob Dylan (CBS)
- Labell (Epic)
- Joe Walsh (Anchor)
- Jessie Colin Young (WB)
- Blue Oyster Cult (CBS)
- Harold Melvin and The Blue Notes (CBS)
- Blackbyrds (Vanguard)
- J. Lodge and J. Hayward (Thresh.)
- Melanie (CBS)
- Johnny Winter (CBS)
- Rufus (Anchor)
- Linda Ronstadt (Capitol)
- Babe Ruth (Harvest)
- James Taylor (WB)
- O'Jays (Philly. Int.)
- Smokey Robinson (Motown)
- Al Stewart (CBS)
- Paul Williams (A and M)
- Loggins and Messina (CBS)
- Status Quo (Phonogram)
- Baker Gurvitz Army (Vertigo)
- Joni Mitchell (Asylum)
- Stackridge (Rocket)
- Kiki Dee Band (Rocket)
- Al Kooper (CBS)
- John Lennon (Apple)
- Herbie Mann (Atlantic)

Outsiders: Time and Tide, Greenslade; **Take Good Care of Yourself,** The Three Degrees; **Diamond Head,** Phil Manzenera; **Special Delivery,** Polly Brown; **Duit on Mon Dei,** Harry Nilsson; **Grand Slam,** Chopyn; **Urban Renewal,** Tower of Power; **Evergreen,** Booker T. Jones; **Silver Morning,** Kenny Rankin; **There's One In Every Crowd,** Eric Clapton.

THE RADIO GUIDE 'Pick of the Playlists' is based on the charts/playlists of SWANSEA FOUND, BRMB RADIO, RADIO HALLAM, RADIO FORTH AND METRO RADIO. It is a selection of the records that are being played by ILR stations, and which do not appear in the National Top 50 at the end of May 1975. It also includes new entries, breakers and deejay climbers (* indicates a disc being heavily promoted on most stations).

* Do it Baby	Mac and Katie Kasson (Stateside)	Lower Pleas	Kris Kristofferson (Monument)
Once Bitten	Ian Hunter (CBS)	* Stomp and Buck Dance	Crusaders (ABC)
Shining Star	Earth Band (CBS)	* Swing Low	Eric Clapton (RSO)
Rescue Me	Cher (MCA)	* Manna Devine	Alan Price (Polydor)
* Cut The Cake	The Average White Band (EMI)	The Joker	Steve Miller (Capital)
Walking In Rhythm	Blackbyrds (Fan)	Imagine Me	Fox (GTO)
Child of Love	Castor and Majors (Trojan)	* Life Is Whatever You Want	1st Class (UK)
* Jigsaw Girl	Clifford T. Ward (Charisma)	Dem Eyes	Philip Rainbow (Chrysalis)
* I Ain't Gonna Stand	Ace (Anchor)	Rock 'n' Roll	Kevin Coyne (Virgin)
* I'll Play	Seals and Graft (WB)	Long Story	Eddie Howell (WB)
* Spare Me A Dime	Ronnie Lane (Island)	Love Matters	Chips (Decca)
Song of Love	Freddy Beck (Buk)	Take Me	Syl Johnson (London)
I Am A Woman	Helen Reddy (Capital)	Need A Little Love	Denzil Dennis (UK)
You Baby	John Holt (Trojan)	Won't Somebody Play	Bugatti (Epic)
Take Your Mama	Lulu (Chelsea)	* Bad Time	Grand Funk (Capitol)
Express	B.T. Express (Pye)	Got It Made	Majestics (EMI)
Beautiful	Joe Cocker (Pye)	White Bicycle	Nazareth (WB)
* Autobahn	Kraftwerk (Vertigo)	* East On The Down Road	Consumer Rapport (Atlantic)
Sandy	Hollies (Polydor)	The Immigrant	Neil Sedaka (Polydor)



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METRO RADIO

261 MW. 97 VHF STEREO

Monday — Friday

5.52 News

- 6.00 **The Dave Gregory Breakfast Show** — The happy way to start your day! With full news headlines every twenty minutes, traffic and weather information, school spots, alarm calls, car number spots and lots of good music.
- 9.30 **Groat Market** — Len Groat eases you through the mid-morning with great music, competitions, musical quizzes and advice and features for housewives by Ann Dover.
- 12.00 **The Harry Rowell Show** — Record requests and dedications from you and for you, incorporating Harry's friendly quiz programme.
- 1.40 **Timbertops** — A musical story for children with animal characters.
- 1.45 **The Giles Squire Show** — Let the radio be your friend in the afternoon — music and chat from Giles and advice from the stars by Joan Porter. With news at 3 and 4 p.m.
- 4.30 **Don Dwyer** — The show to go home to — and come home to. Packed full of traffic information, news snippets, good humour, and of course, great music.
- 6.30 **Big Phil** — Bringing you the solid gold sound of soul.
- 7.30 **Monday — Country collections** with Len Groat, **Tuesday — Jazz** — with Alan Twelftree, **Wednesday — The Jack Leonards Show**, by arrangement, **Thursday — Master Music** — Classical music by Geoff Coates, **Friday — Folk** — with Benny Graham.

- 8.30 **Metro World** — An in-depth view of the news of the day.
- 9.00 **Monday — Talkback, Tuesday — Talkback on the Arts**, with Maggie Mash, **Wednesday — Talkback on Sport** — Charles Harrison and guests, **Thursday — Talkback, Friday — Talkback on the Press**.
- 10.00 **James Whale Show** — music and guests.
- 2.00 **Close Down**.

Saturday

6.00 Country Collections — Repeat.

- 7.00 **The Bill Steel Breakfast Show** — The 'Voice of the North' offers a bright opening to the weekend, with news at 7, 8 and 9 a.m.
- 9.00 **Don's Saturday Shop** — Don Dwyer presents lots of music and invites calls from listeners who have things to buy, sell or swap. With news at 10 and 11 a.m.
- 12.00 **Lunch with a Punch** — David Heap and Mike Taylor are out and about the region, and playing your kind of music.
- 2.00 **Saturday Sports Arena** — with Charles Harrison.
- 5.30 **News**
- 5.40 **This is Stereo** — A Metro engineer highlights stereo sound.
- 6.00 **By Arrangement** — The big band sound with Brian Baird.
- 7.00 **Take This** — A personal music choice.
- 8.00 **Saturday Concert** — Classical music with John Wellington.
- 11.00 **Saturday Night** — With Mark Williams.
- 2.00 **Close Down**.

Sunday

7.00 Master Music — with Geoff Coates (repeat).

- 8.00 **Songs Of Joy** — Church music with Dave Roberts.
- 9.00 **Summer Metro Gnomes** — with Peter Lewis.
- 10.00 **The Sinatra Story** — Musical and personal memories of a great superstar.
- 10.30 **Metro Music Week** — James Whale looks back on the week's music.
- 12.30 **News**
- 12.40 **Yours For The Asking** — with Peter Hetherington and Marjorie Lofthouse.
- 3.03 **Motoring** — with Brian Metz.
- 3.45 **A Spot Of Dick Urwin**.
- 4.00 **Sunday Supplement** — Music and fun with John Coulson and Liz Shaw.
- 6.00 **News**.
- 6.10 **Street Of The Week** — with Harry Rowell.
- 7.00 **Jazz** — with Alan Twelftree (repeat).
- 8.00 **A Question of Faith** — Joe Poulter discusses religion and life.
- 9.00 **In Track 7** — Giles Squire reviews the new albums.
- 10.30 **Bridges** — Progressive and contemporary music with Jeff Brown.
- 1.00 **Close Down**.

METROCHATMETROCHATMETROCHATMETROCHATMETROCHATMETR

From the middle of last month, Harry Rowell has been taking his lunch time show out and about on Tyneside. He will be visiting market places and shopping precincts. Not only will you have a chance to chat to Harry, but you'll also be able to meet some of the other Metro personalities.

If you're not able to get out to meet them during the week — Dave Heap and Mike Taylor will be taking Saturday's **Lunch With a Punch** out as well.

Aussie Don Dwyer and his northern pint are having to part company for the moment! His wife's family are visiting them for a couple of months and they are strictly teetotal. So that's the end of Don's pint for the moment!

James Whale, who, a couple of times a week has guests on his late night show, recently had a discussion on witchcraft. His guests were a clergyman, who quite natur-

James Whale



ally was against witchcraft and a Satanist. The response from the programme was so great that instead of closing down at 2 am, it closed half an hour later at 2.30 am.

31 REFUSALS, BUT LIFE GETS BETTER!

LEN GROAT got his job at Tyneside's Metro Radio, the long way. He had sent off deejay audition tapes to radio stations all over the world and received a total of 31 refusal letters. When he applied to Capital Radio — Britain's largest commercial station — he got into the last sixty of nearly 2,500 applicants. He got closer to a job when he tried Manchester's Piccadilly Radio, but not close enough.

Last summer, Len Groat was in Swansea and made a choice between applying to Swansea Sound or to Metro Radio. Both stations were preparing to come on the air at that time, and looking around for presenters. Len stood a good chance of a job with Swansea Sound as he was working for the local University station and Radio City, the hospital broadcasting station in Swansea. There are five people now working in independent local radio who came from Radio City. But Metro Radio was to cover a wider reception area, the metropolitan County of Tyne and Wear. Len Groat applied for a position on the station and this time was successful. Now he hosts the 'Groat Market' every morning at 9.30.

'It was a very confused station when I started here', explained Len. 'People were running Metro Radio who had very good principles, but they weren't financially successful principles that they were working to.'

'The presenters that we've here, are a very good team of people, but we got a very bad reputation in the beginning. We were doing things that were not in line with the general flow of commercial radio'.

Since then the management — for whom Len has a very high regard — has made a considerable number of changes to the station's format and programming. Now the station is a success both with the listeners and the advertisers. Len feels that one of the most important things to a station's sound are the 'jingles'.

'To me, station jingles are what you work from', continued Len, 'because if you take the presenters away — say, we all walked out — what have you got left if there's only grotty jingles? Therefore the jingles are very important'.

When Metro Radio changed its programming policy and launched its new sound last December, it introduced a set of jingles, made by an American production company, called Pams. Pams is one of the largest jingle companies in the States and have made station identification packages for the U.K. before — for the pirate stations of the 1960s like Radio London, and more recently for BBC Radio One. The Pams jingle series for Metro Radio have proved very popular. It was Len who arranged the deal with Pams.

'I'm currently in close contact with Pams in Dallas, as I would like to see some of the other stations using American jingles, and basically change the sound'.

Len feels that American jingles are better value for money — he says you get twice as many jingles for the same price as British firms like Emison. Emison is a jingle and programme production branch of the EMI empire. It has produced jingles for Radio Hallam, Swansea Sound, Radio Clyde, Radio Forth, Plymouth Sound and Pennine Radio.

The Pams set of jingles for Metro centres around the theme 'The North East Sound' and includes a station identification theme that is used at the beginning of the day and at closedown. It also consists of station and commercial breaks, news items and individual jingles for the deejays and presenters.



When Len is not on the air he can often be found in a studio making up jingles, either by splicing the American set or by creating a new sound.

'Timing and production are important, even on the shortest jingles. They always involve a lot of work'.

When Len is not on the air he sometimes listens to the radio, but not always to Metro Radio. 'I like listening to Radio One', said Len. 'I think they have always been quite professional, but all the jocks are going a bit stale, in particular, Tony Blackburn. I used to like listening to Tony, but I feel he should have moved on to something else. He played this morning a jingle that he used seven years ago!'

Metro Radio's competition on Tyneside, apart from National radio like BBC Radio One and Two, is BBC Radio Newcastle . . .

'I don't listen to BBC Newcastle very often, but I feel they don't use their facilities properly. For example, they don't use cartridge machines, so what can you do with reel-to-reel tape recorders and turntables. I think BBC Local Radio is an anomaly . . . it should be integrated into Radio Three and be cultural stations'.

Len is 25 now, which he feels is a late age to start being a deejay, but at the moment he is enjoying it. His ambition is eventually to get into the programming controlling side, but he doesn't know when.

'Someone said to me the other day, it's like smoking, you can't want it. Once you've had it you can't do without a radio programme!'

Nicky Steele's Soul Page

Eric Clapton



HERE I AM, a healthy, virile, 26 year old fair haired Anglo-Saxon, single and football mad. Whose only great love is a few beers and a Fred Astaire and Ginger Rogers movie. So why this undying passion for a musical form whose rhythm and history are based fairly and squarely in the middle of Africa?

As far as I can remember, it all started back in 1950 when my father used to bang my head on the grate in tune to Edmundo Ross records. I'm sure this is what gave me my pronounced sense of rhythm and also the occasional headache!

Soul nowadays has many directions, with other forms of music being dragged in, for example, Herbie Hancock, a prominent jazz musician, has recently 'watered down' his music to a jazz influenced funk, basically to get his style of music across to more people. At the other end of the spectrum, the Isley Brothers, who for many years were a mainstay of Tamla Motown, introduced a heavy-rock style guitar, and so created one of the first bands to fuse together black and white musical cultures, which for many years had remained separate.

After playing basic R & B for many years, Eric Clapton became introduced in soul through his friendship with Delaney & Bonnie in 1969, and subsequently made one of the best records of last year Reggae King, Bob Marley's 'I Shot the Sheriff'.

By these few examples, you can see that Soul and its influences are spreading further afield, and each month I shall bring you news of what's happening in all forms of soul, artist profiles and record and concert reviews, and comments from people involved in bringing soul music to your ears.

Nicky Steele can be heard every Saturday evening on BRMB Radio between 7 and 10 p.m.

Now down to business, and following the recent early spring tours, several new soul acts and established American bands look like breaking in the summer. The recent Supersoul tour brought back old favourites the Detroit Spinners and Ben E. King, and also introduced the musically superb and very humorous

Ben E. King



Jimmy Castor Bunch. The success of the tour was the baptism by fire of four young ladies from Philadelphia, collectively known as Sister Sledge, whose future looks very bright indeed. There are four albums which coincide with the tour, The Detroit Spinners' 'New & Improved', Ben E. King's 'Mister Supernatural', The Jimmy Castor Bunch, 'Butt of Course', featuring the further adventures of 'Trogladyte' Bertha Butt Jimmy's famous prehistoric soul sister, and Sister Sledge's 'Circle of Love' all worth a listen. Also on a spring tour was the 'Clean-up Woman' from Miami, Betty

Wright, proving that 'Southern Soul' is really one of the major forces in soul music at the moment. She very wisely brought along with her eight session musicians from the T.K. Studios in Miami, Florida, who provided excellent reproduction of the sound which has been the driving force behind such artists as George McCrae and Timmy Thomas recently. Her latest album 'Danger, High Voltage', contains her last two hits 'Shoorahl Shoorahl' and 'Where is the Love'.

Betty Wright



Other albums worth a listen are the Commodores, 'Caught in the Art', Bohannon's 'South Africa Man', 'Perfect Angel' by Minnie Riperton, 'Rufusized' by Rufus, 'Cosmic Truth' by Undisputed Truth, 'Southern Comfort' by the Crusaders, 'Survival' by the O'Jays and two Greatest Hits albums, featuring Al Green and the Stylistics. Keep on Bumpin!



CALLING IN ON DAVID SIMMONDS

I FOUND David 'Hullo you're next' Simmonds in Radio London's operations room, dancing away to some music that he had recorded himself in Haiti. However, his enthusiasm for the music was not shared by some of the station staff who were leaving the room complaining about the noise as I was entering.

I watched him present his two hour programme, during which some other visitors gazed through the glass at David who was calmly doing his programme. This brought remarks from them such as 'look at Mr. Supercool himself'. If you could see the relaxed manner in which he does the show, you could quite understand why comments such as that one were made. However, the most amazing thing I found were his facial expressions, while he was on the air, which have to be seen to be believed.

After he came off the air, I spoke to him about his programme, his broadcasting career and his music.

'I first got into broadcasting in Switzerland in 1967, previous to that I'd made commercials for pirate stations, such as 390, City and Scotland. I stayed in Switzerland for three years, and then I came to England in 1970. Although England is 500 miles away, but it feels like a million. I had done a couple of things for Radio Four's 'Today' programme as well. My Manager in Switzerland noticed that Radio London was being set up, and the Manager's name was Peter Redhouse — the person that I'd sent my tapes to on the 'Today' programme. I applied, but I did not get a reply, so I thought that's that. However three months later, I got a reply asking for me to go for an interview and I got the job. For the first six weeks I did the 'Home Run' programme, and three years ago I started 'Call In'. During the first week that the programme was on, we really had to fight for callers, but as soon as we went on Medium Wave, Bang!'

When David Simmonds is on the air, he is far from the most polite person on earth. In an earlier article on Phone In programmes, I had called him arrogant. David seemed to wonder whether or not I was offended by the fact that I did not offend him! He says, 'I am arrogant on the air, although I do not regard myself as being particularly arrogant off the air. It's like being surrounded by fifty people who want to tell you things of no interest to anyone other than themselves and if they had any sense it wouldn't interest them either; some are neurotic and others are just exhibitionists like 'John the Red'. If you let people like that get on top of you, they'll ruin your show'.

One would expect that any regular presenter of a Phone-In show would 'cringe' just at the sight of a phone, so I was quite surprised when David told me that he had a phone at home, although he admits that it rarely rings, and that when it does he knows who it is before he answers it. On the subject of other shows similar to his own he says 'I think it was wrong of LBC to put on phone-ins through the night without really thinking what to do with them. They have been unlucky in the fact that a lot of the people involved have had no previous radio experience. Radio is not a game, in the case of Commercial Radio it is there to make money. LBC have just unleashed people on the air. I think that the person who makes the programme is the presenter, not the callers. You have to offer an excellent service, like having an ace lawyer who can span the social classes, or be an open line presenter who has a good general knowledge, a sense of humour, and knows an idiot when he hears one!'

David used to host a weekly R'n'B show on Radio One which started early in 1972 and ran up until the beginning of this year. He was one of the few Radio One deejay's who could actually play the type of music that he liked. 'A luxury on a station like Radio One' he exclaims. I asked him if he was surprised when the programme was taken off. David said that just did not describe his emotions. 'It is ironical that the programme has been taken off, just as soul has broken out as popular music. I think it was wrong to take it off, although I appreciate something had to go' he added.

David is one of the few deejay's-presenters in this country who can actually talk about music. He plays the piano and guitar, plus a number of Latin American instruments such as Maracas, Tambourine and Kongo Drums. 'I'm always amazed at the fact that when I do discos and there is a piano in the hall, I often sit down and play afterwards. People say to me 'What are you doing playing the piano? As if a deejay is someone who can only exploit other people's music, and not produce anything by himself'.

At this point, I concluded Mr. Simmonds 'interrogation', which is what it must have seemed like to him, and I left him to read the paper. By the way, if anyone's interested in Latin American music, the tapes that he recorded in Haiti are now in the hands of a record company, so watch your local record shop!



Photos: D. Longman



Words: J. Pierce

Original American Radio Broadcasts



609 FLASH GORDON 2 complete episodes Original Radio Broadcasts



644 TARZAN Original Radio Broadcasts 4 complete episodes



588 SUPERMAN 2 complete episodes, 1 & 2 Original Radio Broadcasts



594 CAPTAIN MIDNIGHT 2 complete episodes with Ovaltine commercials Original Radio Broadcasts



602 BUCK ROGERS IN THE 25th CENTURY Episodes 1 & 2 Original Radio Broadcasts



589 DICK TRACY Complete ½ hour show Original Radio Broadcast

3.50 each plus 20p&p

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Crispian
St. John
Writes

RADIO STATIONS tend to receive a lot of visitors, and Swansea Sound is certainly no exception. One of our recent visitors asked Geoff Moffatt, Sales Director, how one could begin a career in broadcasting. The visitors were, in fact, reachers and were discussing a question which so many young people ask these days.

So I began to think what answers could be given, especially as I often receive letters from young people asking for some advice.

Quite honestly, the first thing to do is to ask yourself whether or not you have a voice suitable for broadcasting and whether it could be developed or not. If you have a good voice, then spend hours practising. Read page after page aloud from newspapers, day in day out; read books, write your own scripts, and listen to radio programmes closely and see how the professionals do it.

You can't decide one minute that you are going to work in radio and expect to be there the next. There

are a lot of professionals in the business and the number of jobs that become vacant, to be filled by newcomers is relatively small. This is just one of the hard facts that you must accept.

Try to talk to or get to know some experienced radio people; you might have a former radio man or woman living near you. They will probably be only too pleased to advise you, but don't expect them to 'help' you into the industry. So be patient.

In time you will feel that you are ready to send in an audition tape to a station. Record it at 7½ ips. and include examples of yourself reading scripts, commercials, introducing records, programmes and other items you feel will be of interest. But don't make it longer than about five minutes — a programme director's job is a busy one. He welcomes tapes, but they must be well presented.

I have known some broadcasters who have managed to break into radio at an early stage but there are others who are still trying whilst they are thinking of retirement!

If you are good, don't give up, listen and learn ... and all the best to you, should this be what you think you would like to do.

By the way, be prepared to work long, hard hours and do a lot more than be a pure disc jockey. DJs come ten a penny, good broadcasters are few and far between.

Crispian St. John can be heard on Swansea Sound every day between 9am and 12 noon and on Saturdays between 21.00 and 24.00 on 257 metres and 95.1 VHF.

Disco Equipment Review

This month we are going to take a look at some popular types of microphone suitable for disco/p.a. work and studio use.

AKG, as far as I'm concerned, make some of the best microphones and are reasonably priced. The D190 has become their most popular medium priced, general purpose microphone. It is suitable for p.a. work and fairly high quality tape recording. The makers claim an extremely high anti-feedback action which meets the German Hi-fi Din 45500 standards. This microphone should prove very satisfactory for Discotheque applications. Priced at £26—£30, excluding VAT.



AKG D202

The AKG D202 is the microphone for studio applications, or best quality tape recording. This model is widely used by many leading broadcasting and recording studios. The two-way system, dynamic cardioid guarantees a flat frequency response, a frequency independent cardioid and a true reproduction which is not influenced by the distance between the microphone and the sound source. Although I would not



AKG D190

recommend this microphone for p.a. applications, it would certainly prove an excellent choice for studio, tape recording, interviewing and outdoor work. This microphone is priced at around £50 excluding VAT.

Shure Microphones are made in the U.S.A. and they offer a fairly comprehensive collection, although the prices of these do tend to be more expensive than those made by AKG. Their standard of quality, however, is

universally recognised and many are used by famous groups and singers as part of their in concert p.a. equipment. Each microphone is supplied in a sturdy, protective carrying case, with its appropriate cable and, where applicable, a swivel adaptor.

The Shure Unisphere series of microphones are probably best suited to p.a. work and really ideal for a discotheque, some of them are gold plated and of dual impedance. The Unisphere microphones are in the £30—£50 price range. Apart from their range of p.a. microphones they also offer a selection of studio microphones and mixers.

For further information on any microphone made by AKG and Shure, write to these addresses: AKG Equipment Limited, 182/4 Campden Hill Road, Kensington, London W8 7AS. Shure Electronics Limited, 84 Blackfriars Road, London SE1.

Ray Anderson



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Jason Wolfe's

DISCORA MA

DID YOU KNOW that there are over seven thousand mobile discos in Britain today and that at least four thousand of them are situated in the Greater London area, all fighting furiously for a few crumbs of an ever-diminishing cake. So if you were thinking about plunging into the over-glamprised world of discotheques, looking for fame and fortune, my advice to you all is forget it, and try for something less competitive, like brain surgery or similar. I know for a fact that there are no shortages of vacancies in this field and the pay's not bad either, which is more than can be said of the disco game. The average pay for a novice DJ is around three pounds a session, which would last at least three hours, maybe more. Out of that three pounds, the would-be DJ has to buy his own records and that at today's prices, even with some discount, can cost more than your pay amounts to.

If you should persevere and become a competent DJ, and I emphasise just competent, then you will probably achieve the princely sum of £5 per session and that would be about the limit of your earning power, as many have already learnt. There are no rockets to stardom, fame and glamour or riches in the disco scene. There are, of course, exceptions, but they are few and far between. If you turn out to be a really good DJ with flair, personality, good looks and an unsurpassed knowledge of the music scene, then you might, just might, get to work in one of the top discos in your town as the resident DJ. The pay would depend on the club and the publicity; and if you wish to progress the publicity is almost as important as your pay. Mecca are the past masters in this field, they recognised a long time ago that publicity for their DJs was publicity for themselves and so they make more effort than most. Other clubs generally leave the DJs to make their own arrangements and give the minimum of support.

Turning to the ambitious would-be DJs who beg, borrow or whatever, the equipment necessary for the running of a mobile disco, please remember the figures at the start of this column. Four thousand mobile discos in the Greater London area. The competition is fierce, with some discos charging as little as £5 for a party that lasts four hours. Mind you, the discos that charge those sort of prices must be doing it for fun and that's not fair on the professionals, however, fortunately they are generally so bad that they rarely get a second booking. A bad disco can ruin any party and generally does, and by bad discos I mainly mean bad DJs. Anybody can buy the most sophisticated and up to date disco equipment,



provided, of course that they can afford the price, but no matter how good the equipment, if the DJ is useless then it's all a waste of time and money for you and for the customer. And they won't book the disco a second time even if they are the cheapest on the market. So if you were in the process of buying a mobile disco to operate yourself, stop and think again. Find out first if you can make it as a DJ, then make up your mind.

There are, of course, various types of disco work each of which require a different musical approach, for example: the discos that cater strictly for dancers would require a suitable knowledge of the soul scene, past hits and up to date new releases. For some discos the demand might be for early plays of music imported from the States. Then there are the pubs that do not allow dancing and cater for an older type of customer. Here, the DJ's personality will really be put to the test and his record collection would also need to be comprehensive, to say the least.

During the coming months, I shall attempt to visit a variety of discos and report on them with the DJs in question chosen for their talent and personality. Also, I will compare costs of the clubs and the drink prices at the pubs using discs. If your local or favourite disco is in your opinion something special, write in with the address and name of the DJ so that we may visit and report. It's good publicity for your favourite DJ and we might be able to get a healthy competition worked up between the best of them. They should all have a residency even if only for one night a week. Just to start things off, may I recommend a visit to The Tower (Flanagans), Hoe Street, Walthamstow, London, any Thursday or Sunday evening where the DJ is Chris Baker, in my opinion, a prime example of a first class pub DJ.

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NEWS

New stations opening soon

Eight transmitters on-air before Christmas

Stand-by for Radio Tees

RADIO TEES, the new independent local radio station for Teesside which starts broadcasts later this month, promises to be a very local station.

John Brand, of Radio Tees, told Radio Guide, 'We will be local and entertaining in the broadest sense. Radio Tees will be full of vitality, life and pace and yet be very personal. The presenters will be talking to every individual in the area.'

The music format of the station will be a balance between pop and more serious and light music. Programmes will be broadcast from 6 a.m. for 18 hours a day.

Radio Tees has not imported any big names into their presenter line-up. Instead they have decided to make their own personalities out of experienced but not well known presenters. The line-up includes Leslie Ross, who until recently did the breakfast show on BBC Radio Birmingham. (He used to do a programme in Birmingham with John Henry, now at Radio City). David Hoare is another presenter. He used to work for Gibraltar Radio and TV. He came to the U.K. a year ago and, via the Church, has worked on Radio 4 and on BBC Radio Birmingham. Someone that has been in show business all his life is Alistair Pirrie. He now joins Radio Tees, after hosting 'See You Sunday' on BBC TV. Radio Tees only female presenter will be Tricia Ruff. She is not 'a lady of the radio'. Formerly a fashion designer, boutique owner and a model, she has been around the fringes of entertainment for many years. Radio Tees will be her first radio station.

Radio Tees will be broadcasting on 257m medium wave and in stereo on 95 VHF.

PLANS FOR VICTORY

THERE WILL BE A total of nine presenters on Radio Victory, the independent local radio service for Portsmouth, when it opens this Autumn.

Head of Programmes is David Symonds, who will also be doing a show. He is currently selecting the on-air voices that will be featured on the station.

'I hope to have a mixture of professionals and new boys', explained Dave to the Radio Guide. 'That way, the new blood pick up techniques from the pros, and the ageing rockers like me can lose a few years and a few pounds by gaining some of the enthusiasm of the newcomers.'

David has not yet decided exactly what the on-air station will sound like, yet. He has been carrying out some field research with the help of the Students' Union at Portsmouth Polytechnic. David feels he has 'all the time in the world' to sample people's opinions and listen to a lot of views.

Rus Tollerfield, formerly at Capital Radio and one of the brains behind "Big L" of the 1960's, is to be Chief Engineer of Radio Victory!

Tony Christie

RADIO HALLAM recently joined in a promotion for a new album by Tony Christie. Tony is a local artist and his new album was recorded 'live' in Sheffield. The station played the album over the air, and Tony was interviewed in Keith Skues' lunch-time programme.

Kennet's ambulance garage

WORK HAS STARTED on the studios of Radio Kennet in Reading. The station has chosen a location, next to Cowthorpe Golf Course, three miles outside Reading.

The ground occupied by Radio Kennet consists of an old Victorian house — which shall be used by the offices and sales department — and an old ambulance garage, two hundred feet away. The former ambulance garage is to be converted into two main studios, and will also be used for news facilities.

Tony Salisbury, the station manager who will also be handling sales and administration, explained why the station had not been sited in the centre of Reading. 'It has always been our intention to find a location out of town. One reason is because it gives a good environment for the staff. Although it may be difficult for the public to drop in, there will be many advantages like no rush hour jams, the ease of parking and the ability to expand.'

Robin D'earth, the Chief Engineer, formerly with ATV, has already started work on Radio Kennet. The station is working towards having the studios complete and operational by early Autumn, but as yet the IBA has given no indication when the transmitters will be ready.

Pennine rates

PENNINE RADIO is this month preparing its advertising rate card. The new commercial radio station based in Bradford is waiting to see the results of other ILR stations' surveys that are being published this month. Commented Steven Whitehead, managing director, 'We'll be examining the performance of the other stations before we draw up our final rate card.'

Pennine Radio's advertising rates will also be based on the size of the potential audience. Although the VHF population coverage is only 400,000, the station will be heard by a larger number on medium wave. The exact area will not be known until the IBA start testing in September.

One centre of population which will probably be covered is Leeds — which is only six miles behind the directional medium wave aerial. Recently the BBC local station, Radio Leeds has changed its slogan to 'Radio Leeds serving West Yorkshire.'

Metro's listeners

RADIO STATIONS competing for the ear of listeners in the Home Counties are warned that Metro has entered the contest.

Visiting Metro studios to record a Stringberg play for transmission during the Newcastle Festival, Ian Cullen — the late lamented Detective Constable Skinner of *Z-Cars* — reported that he listens to Metro's late night programmes at his Camberley home.

Jeff Brown, whose programme *Bridges* goes out on Saturday nights, had a competition entry last week from a listener at Bushey Heath, near Watford, and there was a phone-in to James Whale's late show the other night from Harrow. Among recent letters dealt with by promotions man Dave Heap was a request from Canterbury for a stereo leaflet.

However, Metro will not be extending their latest research to the South-East. It would mean covering too many other areas as well including Bradford, Yorkshire, where one listener ignores the claims of his local station and requests his morning Alarm Call from Metro's Dave Gregory.

Maggie on the move

METRO RADIO programme presenter and newscaster Maggie Mash has left Tyneside for a new job as presenter of BBC Radio Humberside's *Breakfast Show*. But she will be coming back to visit.

Says Maggie: 'I love Tyneside, and it's not just because my mother came from Whitley Bay. I have got a house at Tynemouth which I am not giving up. I am letting it, and retaining the use of an attic room where I can stay at weekends.'

Radio Humberside is one of the few local stations which likes to have a girl presenting their breakfast show — Maggie replaces Fiona Cowan, who is leaving to have a baby.

The prospect of a 6.30 a.m. start every day does not deter Maggie — at Metro she has recently been taking a turn to come in even earlier than that, to read the news. But it is a big change from her schedule of a few months ago, when she was presenting Metro's *Sounds in the Night* programme, running to closedown at 2 a.m.

More recently she has presented the Tuesday evening 'Talkback on the Arts', and contributed to women's programmes.

'Working for Metro has been a great experience,' she says. 'I have done an enormous variety of work, and I think this will help me to bring variety to my new show.'

WELSH COMMERCIALS

AFTER NINE MONTHS on the air, Swansea Sound, the bi-lingual independent local radio station, has broadcast its first commercial in Welsh. The South West Electricity Board recently bought a number of sixty second spots. Within a few weeks of broadcasts of the SWEB ads, a local discount warehouse took a number of spots in Welsh!

NEWS

ORWELL APPOINTS A PROGRAMME CONTROLLER

RADIO OR WELL, in Ipswich, has announced the name of its programme controller — John Wellington, currently with Metro Radio. He takes up his position at Orwell on the first of this month.

Australian John Wellington is a versatile, professional who enjoys the challenge of getting new radio stations off the ground and on the air. After arriving in England two years ago, he worked in a variety of jobs with Capital Radio in London, which began operations in October 1973. Then, just under a year ago, he went to Metro — which went on air in July last year — as Head of Commercial Production. And now he is off to Ipswich to be Programme Controller of Radio Orwell, due to start up in October.

At the age of 30, John has had 14 years experience in radio, most of it of course in Australia where, he explains, they insist that you learn to do everything.

To Metro listeners, John has become known as an expert on classical music, both as a presenter of the *Saturday Concert* and as a guest on other shows. But he says, 'The Australian training really is tough. I had to cope with news, current affairs, and music programmes of all kinds. At Metro there was a classical slot which I was able to fill, but it could just as easily have been Country and Western.'

At Radio Orwell, John will be responsible for the recruitment of the presenters and on-air personalities.

John's successor at Metro, Ken McKenzie, is also a man of many parts — a qualified chartered accountant whose comfortable living as a partner in a Sunderland practice enabled him to indulge in a somewhat expensive hobby, his own recording studio. Until, that is, the hobby took over.

Ken recorded local groups, arranged music for factory P.A. systems, and even set up a travelling disco which is still in great demand throughout the North. He went to Metro last year a thorough master of both technical and musical sides, and is equally at home writing scripts for commercials, musical scores, or presenting programmes on the air.

Will there be a change in Metro's commercial style? Says Ken: 'I don't think so, basically. At Metro we have always been able to give the customer what he wants, anything from the straight approach to way-out zany stuff. But I do think that the experience of my accountancy days is going to help me a lot. I dealt with businesses of many different kinds, and had to learn how to get a quick grasp of a client's problems."

3,000 calls

'TAKE IT AWAY' has now received over 3,000 calls. The feature on Swansea Sound is a sort of 'phone-in swap-shop. It started as an insert on the Crispian St. John morning show, but because of its popularity, it now runs for an hour on Mondays.

Swansea Sound is planning a number of outside broadcasts from local department stores this summer, and also 'Tourist Information' spots.

The station recently started using its own monthly 'contemporary' album Top 30 chart. It is featured full on 'Rocktune', on the second Saturday of each month.

Under-a-Fiver

'UNDER-A-FIVER' is the title of a new feature on Wednesday evenings on Manchester's Piccadilly Radio. It is a sort of classified advertising spot in which listeners can sell anything under £5 in value. The programme is only on Wednesdays (11 p.m.-1 a.m.) but is likely to be extended to other nights because of its tremendous success. So far, Piccadilly has sold everything from stereo headphones to two nanny goats for £4.99.

NEW CITY DJ

MARK WILLIAMS, who until recently presented the late night programme on Metro Radio, known in the North East as *the cuddle on the couch show*, has moved to Radio City. In Liverpool he will be doing the *Night Owl* programme from 2 a.m.-6 a.m. daily.

d.j. DIET

CHRIS HARPER, Swansea Sound deejay, recently spent a week with three ladies in a luxury hotel! But it wasn't all fun! They were all on a special diet prepared by the Milk Marketing Board, including walking and exercising. We don't know how much weight the ladies lost, but Chris was only six pounds lighter at the end!

ROGER DAY CHALLENGED!

A RECENT PHONE-IN guest on the Roger Day Breakfast Show on Piccadilly Radio was an entertainer called Blondini. He claimed that Roger's recent marathon of 74 hours continuous deejaying was not a real achievement. He has challenged Roger to bet £500 against him staying underground for 78 days.

Blondini has now dug a grave and is living in it under the Bellevue Amusement Arcade, in the centre of Manchester. If he can stay underground for 78 days, Roger will have to pay up to £500! A special Piccadilly Radio microphone has been hooked up to Blondini, so that Roger can give him an alarm call in his radio show each day!

September in Belfast

THE PEOPLE OF BELFAST could be tuning into their own independent local radio service by the end of September. Community Radio Services Ltd. — the ILR contractor — are optimistic that both the IBA and themselves will be ready by then. The station, as yet without an on-air name, although 'Community Radio' is being considered, will serve a potential audience of 925,000 people in Northern Ireland.

ANOTHER FIRST FOR CITY

RADIO CITY, Merseyside's new independent radio station, claimed another big 'first' on Thursday, 1st May, when it featured exclusive interviews with the Prime Minister, Mr. Harold Wilson, the Leader of the Opposition, Mrs. Margaret Thatcher, and the Leader of the Liberal Party, Mr. Jeremy Thorpe. All three leaders had agreed to give the Station widely quoted interviews with Programme Controller, Gillian Reynolds, and News Editor, David Maker.

The interviews — the first any of the three have given to independent radio — were combined in an hour-long programme *Take Me to Your Leader* which were used at the start of the station's Election Night Special.

Harold Wilson told of the judgement he would most like society to pass on his political career. 'I was a bloke who understood people, liked people and wanted to do things for people.'

He claimed that despite the trappings of office, he remained an ordinary, hard-working type of person, often with time only for a pie and a pint for lunch. He said that he often helped wife, Mary, out with the shopping and often complained about the rising prices. Mr. Wilson claimed he invariably got a rough ride from the Press which was hostile to any Labour leader. He said that radio and TV were fairer in their reporting and he was particularly critical of several editors.

The Press was also criticised by Mrs. Thatcher in her interview. She said coverage of her appointment as Conservative Leader was 'Too trivial for words. I do think it is up to any woman in public life to be turned out as well as she can; she owes that to her job and to her general public appearances, but it is not very nice to have everything commented on in minute detail.'

In his interview, Mr. Thorpe was asked about the party political broadcasts of Mr. Clement Freud, M.P. He was asked whether it was appropriate to use the same voice for selling a political party that was used to selling dog food. Mr. Thorpe replied: 'The man's only got one voice and if he is a Liberal, he has only got one face. Either you can take the man as a serious politician or you don't. I do, and so do the electors in the Isle of Ely and so does the House of Commons. He is our Education spokesman and his is a man of great ability.'

On the dog food commercial, Mr. Thorpe said: 'I do not know what the circumstances were. I suspect he had a long contract before he got into the House of Commons and Liberals always keep their word.'

Following the special programme, Radio City mounted its biggest ever operation for coverage of the Local Elections. The programme, which extended into the early hours of the morning, included live reports from all the counting centres, interviews with candidates, up-dated results service and leaders of all local parties as studio guests. The programme was produced by David Maker.

NEWS

CAROLINE LEADS DEEJAYS

AS MANY AS 20,000 disc jockeys could be listening to Radio Caroline every week, according to a survey carried out by the Radio Guide. The results indicate that 65% of the country's deejays listen to the offshore station.

The survey was conducted by telephoning 250 deejays in the Greater London area. Most of them operate their own mobile equipment and do one-night stands at parties or in clubs.

The deejays were asked which of four radio stations they listened to, at least once a week, after 7 p.m. in the evening: 163 deejays tuned into Caroline (65%), 137 tuned into Luxembourg (54%), 93 tuned into Capital Radio (37%), and only 41 tuned into Radio One (17%).

The low share of the deejay audience for Capital and Radio One in the evenings is probably because of the lack of music programmes on Capital (except Nicky Horne's two hour rock show) and because Radio 2 combines with Radio 1. That leaves only two real music stations in the evening for London and the South East of England — Radio Luxembourg and Radio Caroline.

It is interesting to note that Caroline is ahead of 208, as it is an all-album format against Luxembourg's singles play lists.

The Disc Jockey's Association estimate that there is over 30,000 disc jockeys working either in discotheques and clubs, or with mobile equipment, in the United Kingdom. That means that of those thirty thousand, nearly 20,000 tune in regularly to Radio Caroline and about 16,500 to Luxembourg.

Discotheque deejays play a very important part in the breaking of new records. They also buy about 20,000 singles and 16,000 albums a week!

BBC Stereo expands

RADIO 3 PROGRAMMES are now being broadcast in stereo from the BBC's North Hesary Tor station on 90.3 VHF serving Plymouth and most of Devon and Cornwall.

Radio 3 Stereo will also be broadcast from the relay stations at Redruth on 91.9 VHF, Isles of Scilly on 91.0 VHF, and Okehampton on 90.9 VHF, but the quality of their services has yet to be determined.

Most programmes on Radio 3 are now produced in stereo.

For technical reasons Radio 2 Stereo and Radio 4 Stereo have to await the installation of special programme-carrying links to the West Country at a later date.

Steve England

STEVE ENGLAND will not be going to Pennine Radio in Bradford as announced last month. Instead he will continue to work at Piccadilly Radio.

Charity Concert

PICCADILLY RADIO is staging a charity concert in the centre of Manchester on June 5th. The concert, featuring pop star Cliff Richard, will be heavily promoted on the station. There have been two fatal accidents in Manchester in which two of the City's policemen have been killed. The proceeds of the concert will go to the bereaved families.

Metro Event with Roy Harper

ROY HARPER WILL be featuring in a concert at City Hall, Newcastle, on 5th June. The concert is being promoted jointly by Metro Radio and John Smith Entertainments. Metro will be handling the entire publicity side of the concert and it is being regarded in the North East as a 'Metro Event'.

This will be the first of a number of joint promotions involving Metro and John Smith Entertainments which are to cover the whole spectrum of music.

Barry Graham, Metro's folk presenter, will be hosting a Folk Concert as part of the forthcoming Newcastle Festival.

NEW SWANSEA CHAIRMAN

PROFESSOR HOWARD PURNELL, one of the founder members, has been appointed Chairman of Swansea Sound Limited, Wales' first independent radio company.

He succeeds Mr. John Allison, who earlier this month took over the Chairmanship of West Glamorgan County Council. Mr. Allison, who remains a director of Swansea Sound, has for some time indicated that his new local government commitments were likely to prevent him giving the time and attention he would have liked to the radio company.

Mr. Purnell is Professor of Physical Chemistry and Head of the Department of Chemistry at Swansea University College.

RNI WILL NEVER RETURN TO EUROPE

THE RADIO SHIP MEBO II will never broadcast to Europe again. It seems likely that now the Swiss owners, Meister and Bollier of Mebo (Zurich) Ltd., will take the boat to a small African country.

Legal battles have taken place in Holland since the Dutch authorities seized the ship eight months ago, when it went into harbour for repairs. The radio ship is now being held in Slickerveer — a small port near Rotterdam.

At the final court appearance of the owners in March at Rotterdam, the court ruled that a deposit of 250,000 Dutch guilder (£42,500) must be paid before the ship can leave Holland. This money would be refunded to the owners if the ship had not broadcast to any part of Europe after two years. The owners were also ordered to pay a 5,000 guilder (£850) fine for bringing a radio transmitter into Holland without a licence. There will also be harbour fees to pay before it can leave.

It is possible that the radio ship will now go to a South African country, but for the present Mebo (Zurich) Ltd. are in no hurry to move the ship.

RADIO ONDERLAND

The book written by deejay Keith Skues in 1968 about the early days of BBC Radio One is now available from the RADIO GUIDE for just 75p plus 15p postage from: RADIO GUIDE PO BOX 400, (Radio Onederland), KINGS LANGLEY, HERTS.



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Mike Bass

RECEPTION OF STEREO

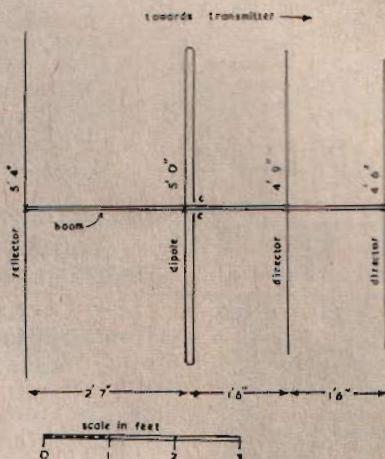
For the satisfactory reception of stereo, you will need a signal which is many times stronger than one which would give you good mono reception. Unless you have so arranged your aerial as to give a really strong signal do not expect stereo. If you cannot get stereo, check first that the station is broadcasting it! All the independent local stations will be transmitting stereo, while none of the BBC local stations do. There is a technical difficulty in sending stereo music all over the country for a National or Regional network. Stereo signals require extremely good quality (and therefore expensive) cables for their distribution. Beyond 20 or 30 miles the normal 'music lines' provided by the Post Office are not good enough. You may be putting into the network a perfect stereo signal in London, but what limps out at Glasgow would never pass for stereo in Sauchiehall Street.

This distribution problem delayed the BBC in its efforts to spread stereo outside of London, but had no effect on the Independent Radio system where the programmes originate in studios only a few miles from the transmitter. Now the BBC has developed an ingenious system that allows it to distribute stereo all over the country, though it needs a television-type cable to do it.

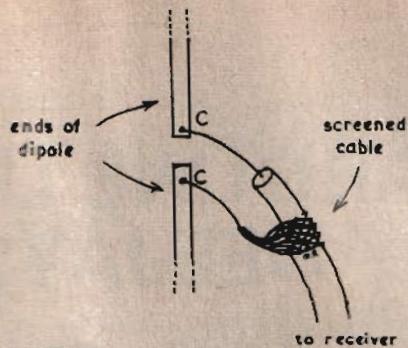
A FOUR-ELEMENT VHF AERIAL

If you are an enthusiast and want to receive local stations outside their normal service area, this more complicated aerial will help. Strange as it may seem, I have found it cheaper to buy a ready-made VHF aerial from a local firm than to make one myself by buying the parts, rods, clamps etc. separately. However, if you are determined to do it yourself, here are the directions.

The aerial should be made from aluminium tube, about a half-inch in diameter. You could, I suppose, use wires stretched across wooden laths, but I doubt if it is worth the extra trouble you will have supporting so heavy a structure. The lengths given in the diagram for the four rods are actually for length + diameter. If you use half-inch tubing make each rod half an inch shorter than shown. These four rods can be mounted on a metal or wooden boom. It does not matter if the rods are connected to a metal boom at the four points marked X, as the voltage difference we are looking for is between the ends and not the mid-points. The diagram is



drawn to scale. The smaller sketch shows how to connect a screened (coaxial) cable to the ends of the dipole marked C in both diagrams. The aerial should be mounted out of doors as high as possible, with the shortest rod nearest to the transmitter. The rods should normally be horizontal, but you will remember from what I wrote last month that if you are using the aerial only for independent local radio this is not important. A smaller aerial can be made by using only three of the rods; the reflector, dipole and the nearest director.



SUNSPOTS

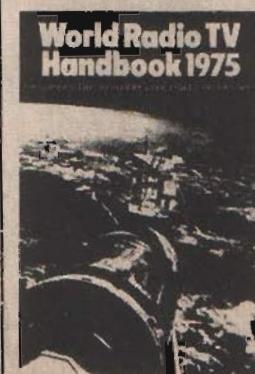
In December's Script I wrote that sunspots have a great influence on the strength of the electrically-charged layers which reflect radio waves around the earth. Some scientists believe that there is a connection between the number of sunspots and the positions of the planets. In 1982 all the planets will be in line for the first time in 179 years. They will then all be pulling in the same direction on the sun and we can expect the next sunspot maximum to be greater than usual. This may produce some freak radio reception, and maybe also some extremes of weather. There are those who argue that this year's mild winter and last year's mild summer are the result of the present minimum in sunspot activity. Not everyone agrees, and the discussion can be found in the scientific magazine *Nature*.

NEW FREQUENCIES

In the January issue I invited readers to write in with questions or suggestions for future articles. One response has been from a reader in Bristol, who wants to know what happened at the International frequency allocation conference held last October. The reasons for having a revision of the distribution of stations in the medium wave band were given in my article in November's Script last year. One suggestion was that the bandwidth of each station be reduced to 8 kHz, which would mean slightly reduced quality from each station but fewer stations sharing the same frequency.

The conference has already decided against this idea, so the new frequencies will still be spaced out by 9 kHz. A suggestion for the use of more compression of loudness was also rejected. The present forms of full amplitude modulation will continue. One change to come out of the discussions so far is that the frequencies of all medium wave stations will be multiples of 9 kHz, starting at 531 kHz (564 metres), then 540, 549, 558 kHz all the way up to the highest medium wave channel frequency which will be 1602 kHz (187m). There will be slight changes needed in the frequencies of most MW stations when this plan comes into effect. As an example, Radio Caroline is at present using 1187 kHz, while the nearest number exactly divisible by nine is 1188. The present use of frequencies in the long wave band will not be changed.

Next month: How to have a half-wavelength aerial on medium waves.



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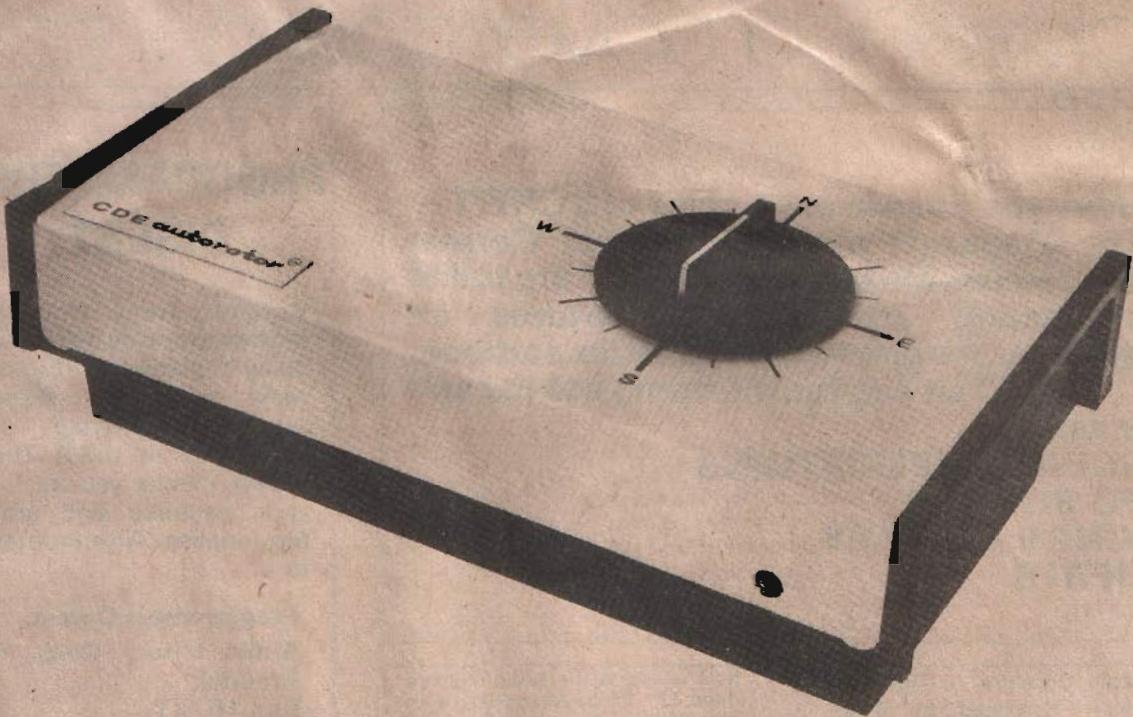
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Local Radio

DAVID HOBBS

THE BBC's 20 Local Radio Stations now broadcast about 1,400 hours a week — three times the output of network radio. No station is initiating less than eight to nine hours per day, most are averaging ten, and two — Radio London and Radio Manchester are up to fifteen or sixteen hours per day. The above facts about Local Radio programme output were included in the BBC's report to the Annan Committee. The report, which ran to some ten pages, discussed the need for BBC Local Radio and highlighted the stations' contributions to the communities they serve.

The emphasis in BBC Local Radio

has always been on information and community programmes in the widest sense. The priority has always been to inform: to tell listeners what is going on in their community, while at the same time giving them the opportunity to talk about it both among themselves and with their 'rulers' — their local M.P. or local government officials. Local Radio programmes also set out to help listeners. On one level this may mean giving blind people information about changes in the placing of bus stops or giving information about local vacancies to people looking for jobs. On another level it may mean broadcasting a course aimed at assisting English doctors and nurses to communicate more easily with their Asian patients, as Radio Birmingham did; or broadcasting information about weather changes threatening the potato crops in time for local farmers to do something about it, as Radio Carlisle did. Indeed, one of Local Radio's greatest assets is its flexibility and hence the speed with which it can put out important information such as

news flashes, snow and flood warnings, traffic information and so on.

Local Radio aims to provide a basically serious service, but certainly not a solemn one: the information is often leavened by cheerful music and bright presentation.

It is the essence of Local Radio that it involves local people in programmes as much as possible. In its early days Radio Leeds became known as the 'walk in and talk' station, and the description could apply almost equally to the other local stations. But involving the local community doesn't stop there. It often means giving local groups the opportunity to mount their own regular programme with the help of a BBC producer; or it may mean stimulating a local music group or brass band with the chance to reach a much wider audience than it could hope to do in any other way. In terms of day to day programming BBC local stations become part of the community they serve and reflect the differences which are to be found in different parts of the country.

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"**OFFSHORE RADIO**" by Gerry Bishop (1975). This new book has only just become available following a delay in printing the book due to union disputes. It is a large A4 book which is sure to become the reference book on the subject of Offshore Radio – every commercial station in the world that has ever broadcast from a ship or maritime structure is featured. It includes facts on little known stations like Radio Free America, the Commercial Neutral Broadcasting Company, Radio Dolfijn, Denmark's Commercial Radio and Radio Condor! For each station there is a condensed history, a list of the broadcasting staff, technical details and programme schedules. "Offshore Radio" is full of facts and photographs – many very rare and exclusive.
(Ref.No: OB/1) £4.75 (plus 30 pence p.&p.)

"**THE RADIO NORD STORY**" by Jack Kotschack (1963). Radio Nord was one of the first so-called 'pirate' radio ships anchored off Stockholm, that commenced broadcasts in March 1961. It was silenced several years later by the Swedish Government, but during its short life it experienced both disaster and success. It survived ice, storms, threats of seizure and all the technical difficulties which face a shipborne radio station. Jack Kotschack, the author, was the man who planned and executed the project along with American backers. This is not only a story for those interested in broadcasting, it is also a highly readable story of real-life 20th century adventure. Available as a hardback, illustrated with photographs of the studios and the ship, the "Bon Jour".
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"**RADIO HAURAKI – The Shoestring Pirates**" by Adrian Blackburn (1974). This book is only available to readers of The Radio Guide in the U.K. It has been specially imported from New Zealand where its story began. Radio Hauraki is proud of the fact that it is the only offshore radio station in the world that has been invited ashore and given a licence by the Government. This book describes in detail how Radio Hauraki came about and the problems it had – the station was forced by storms on to the beach three times in its short life. The dramatic story of the "Tiri" is told by freelance writer Adrian Blackburn, who covered the progress of the pirate project from its inception.
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"**THE RADIO NORTHSEA SOUVENIR BOOK**" (Dutch 1973). This large size paperback published by Radio Northsea International in Holland is now available in the U.K. Although the text is Dutch, there are several hundred photographs of the station with captions in English. The pictures cover nearly every aspect of the station's operations – transmitters, aerials, generators, deejay cabins, the studios. This story is told in photos so anyone can understand it. A must for the bookshelf of any RNI supporter.
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"**WHEN PIRATES RULED THE WAVES**" by Paul Harris (Fourth Edition 1970). This was one of the first books to be published about the British Offshore Radio Stations in 1968. It covers the period from Easter 1964 when Radio Caroline commenced broadcasts; until the closedown of the station four years later. It includes details of some of the more dramatic side of offshore radio – like the boarding of Radio City and the shooting of the owner. There are also details of Government's anti-pirate law and the effect it had on the stations. Illustrated with photographs of the radio ships and forts, and the deejays and presenters.

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"**RADIO CAROLINE**" by John Venmore-Row (1968). This book is the story of the first British offshore radio station. The author spent many months at Caroline House in London, researching the station and talking to the people behind the original Radio Caroline. It traces the history of the station back to its inception – delving into the planning and building of a radio station.

The book ends in 1968 shortly after all the other pirate stations had closed down. It is in two parts – the first is the story, and the second half is short biographical details of most of the station's pirate deejays and personalities. Lavishly illustrated with photographs, the book is available only as a paperback.
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